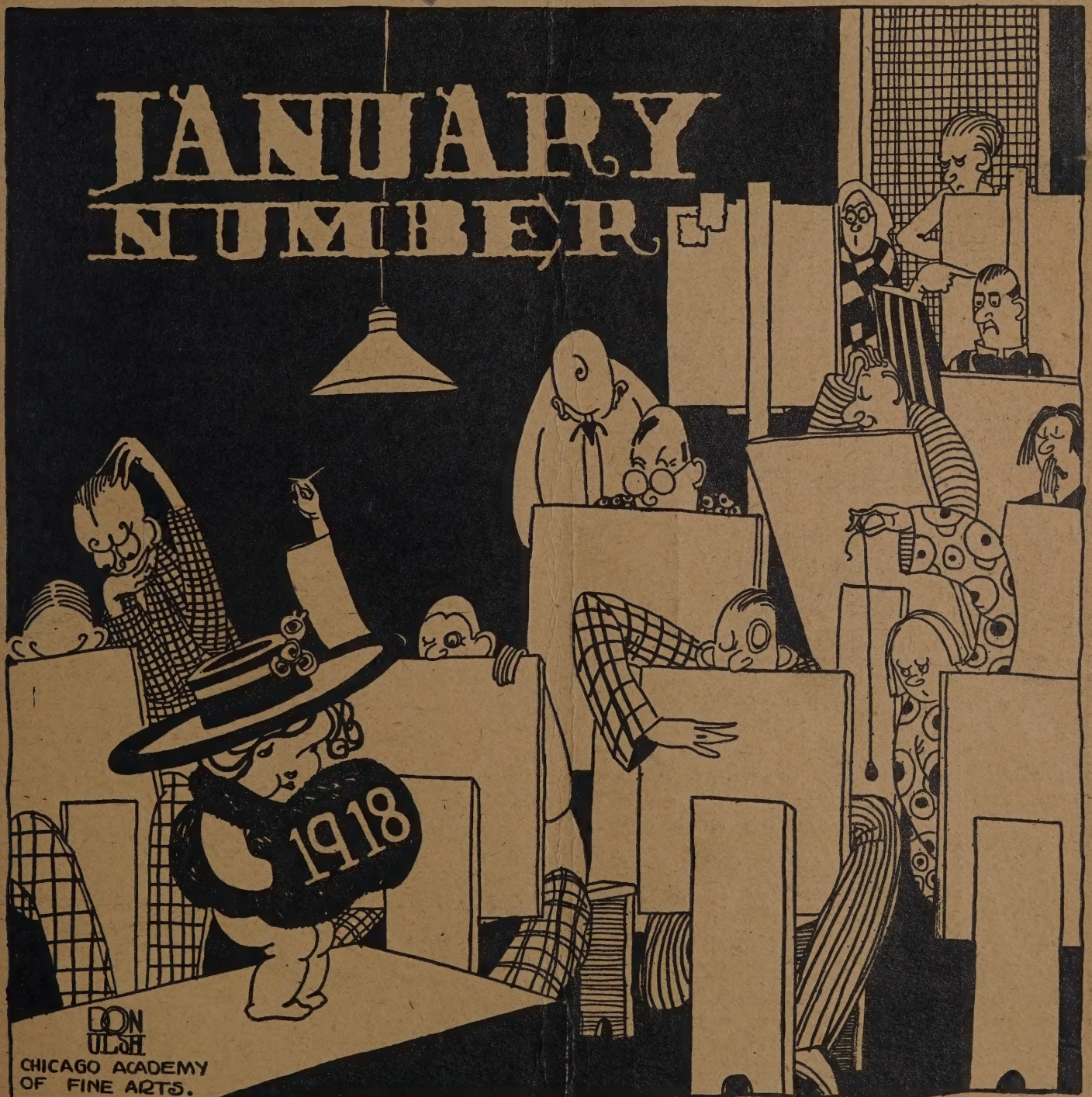


# THE AMERICAN ART STUDENT

VOL. II, No. 5

1918

10 CENTS



PUBLISHED AT

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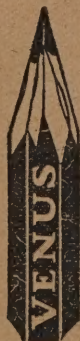
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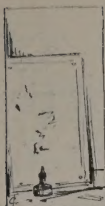
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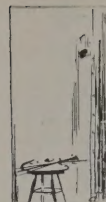
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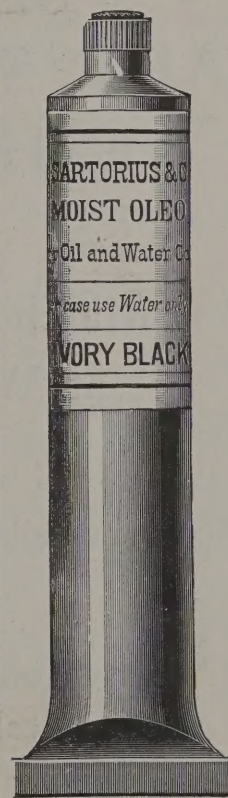
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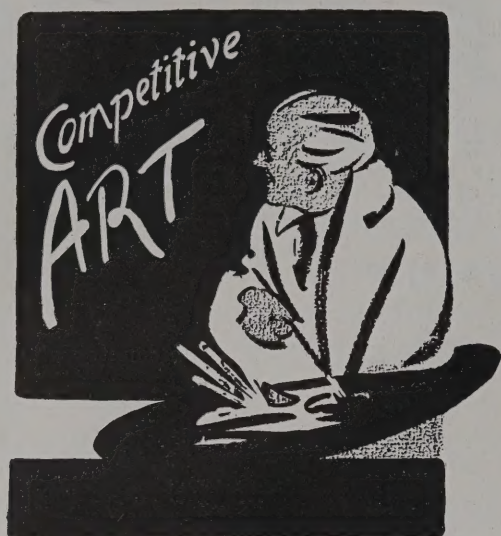
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We have been asked from time to time to recommend this or that art school, or this or that kind of color or ink, and in some cases have been able to do so. But investigations and tests take time, and expense, so that it is not always feasible to carry on this work for the benefit of our readers. We are able, however, to endorse and recommend the products and institutions advertised in *THE AMERICAN ART STUDENT*, for in each case the integrity of the advertiser and his offers have been thoroughly investigated in more ways than one, and our readers may rest assured that when a firm becomes unreliable, or the quality of certain art materials inferior, that they will be immediately dropped from our columns.





# THE AMERICAN ART STUDENT



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AT TWENTY-ONE PARK ROW, NEW YORK, N. Y.

WALTER W. HUBBARD, President and Editor  
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JANUARY, 1918

No. 5

## ROMANCE OF CARTOONING

By FREEMAN HENRY HUBBARD, A. B.

You sit down to your coffee, toast and eggs each morning, lay a thin-model watch on the table and scan the newspaper. You look at the front-page cartoon first. As a rule you are impressed by the clever treatment of a popular subject. With a glance at the thin-model you heap sugar on a hemisphere of grape-fruit, sweetly forgetful that the cane product has advanced to eight cents. After perusing the headliners, ads and editorials, you turn once more to the cartoon with the calm assurance that so far as news is concerned you are right up to the minute.

By the way, did you ever trace back the origin of your front-page cartoon? There are gobs of romance that would stagger Balzac and turn Sir Walter sea-green with envy. Most people suppose cartooning to be the glorious discovery of modern journalism. This, however, is an error of the mortal mind. Encyclopedia Britannica reproduces a cartoon that was painted on the wall of a Spanish cave in the misty morning of antiquity, some 43,000 years before the Garden of Eden was planted. Without wishing to disparage the quality of the paint, it is only fair to add that the image is somewhat blurred. Mayhap another half million years will see this masterpiece effaced altogether, relegated to the limbo of ichthyosaurus, mammoth and three-toed horse. As for the artist—well, he was a good scout in his day; let him rest on his laurels. Surely it were treason to whisper that he trod the gait of contemporaneous quadrupeds.

In the light of cartooning, history is a fascinating study. Think of comic sketches on Egyptian mummy-cases, caricature-fringed robes of Assyria and Persia. The late lamented Dr. Plato may have been a photo-playwrite, may have written philosophy galore, deep stuff at that, but in ruling out cartooning he lost his one bid for immortality. All honor to the Doctor, but when cartoonographers rewrite the annals of time, more than one erudite Athenian will be glad of a seat in Family Circle at speculative prices.

Turn now to Pompeii, 79 A. D. (No, gentle reader, nothing about massage cream.) A young Roman soldier is decorating the barrack walls with a caricature of his superior officer. Said wells, by the way, are already decorated with pleas for "preparedness" (formulated during the life-time of the Encyclopedia gentleman), together with inducements for

"Young Men To Join the Army." The cartoonist draws his bandy-legged, long-nosed centurion; comrades roar with laughter. What else happened we do not know. There was no AMERICAN ART STUDENT in those days, no Keith's vaudeville circuit, no Associated Press. We can only surmise that this "mute, inglorious Milton" was probably the son of his mother, that at some time in life he visited the barracks at Pompeii, that he drew at least one clever caricature, and that he is doubtless dead by this time.

"The city was destroyed," explains the musty chronicler, "because the Lord's wrath kindled at the Roman destruction of Jerusalem." We are not prepared to dispute this fact; even the non-Elect must admit that Clambeach-by-the-Sea was buried 'neath lava and ashes from Mt. Vesuvius. Furthermore, that time passed on (it usually does in such cases); that the site of Pompeii was forgotten; that Rome itself staggered and fell; that a Cæsar was captured and stuffed to grace the museum of a Persian despot, and that all Europe descended into the Dark Ages (from which she has not yet altogether emerged). Now that this is made clear, we go on with our story.

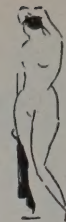
Quite recently the Italian government began the excavation of Pompeii. Any reputable contractor will bear witness that the fellow-countrymen of Dante and Tasso are adept at this sort of thing. But the point is, they unearthed that old barrack wall. Visitors to the museum may, for a consideration, gaze upon this caricature painted by a hand that perished centuries ago. Funny thing about it all is, we have no authentic portrait of Cæsar Augustus. This looks like irony of Fate. An empire is destroyed and a few streaks of paint preserved; a library burned and the only manuscript rescued, a recipe for catnip tea. This is good for a three-page sermon on the sublime and ridiculous, from which, however, we have the decency to refrain.

Cartooning since the Renaissance has gone hand-in-glove with all popular reform movements. Even Richelieu, powerful, wily Richelieu, feared the shafts of caricature. Millions trembled before Louis le Grande, yet Louis le Grande fussed and fumed under pictorial satire. The story is told of one Breille, a caricaturist with more wit than tact, who as a sign of royal favor was awarded free rent in the Bastille for the rest of his life. Indeed, there are men living to-day who recall the time when political caricature was equivalent to





Be fearful of the lure of imitation. It will steal away your personality and leave you entirely empty. It is better to understand why rather than how a thing is done.



treason in art-loving, sophisticated, civilized France. Mr. N. Bonaparte suppressed more than one newspaper because of its cartoons, a policy which his beloved nephew followed with considerably less success. The government was tolerant in one respect at least: If France were at war, a caricaturist was permitted to expose foible of the government—of the enemy!

Kings, as a rule, have pretty much their own way; a little rough handling from caricaturists is needful to offset the salaams of prigs. The most effective kind of attack is satire. Truth is exaggerated just the least bit—given an unexpected twist—hence cannot be refuted. Lawyers call this “laughing a case out of court.” Don Quixote, Voltaire, Swift, Ingersoll, Gorki—all masters of sarcasm—found it an unfailing weapon. W. B. Blake, writing on cartooning (*Independent*, January 23, 1913), says: “What this country needs is satire. We have had little of that, in literature, since Lowell: one more reason for looking to the cartoonists.”

The late King Leopold of Belgium used to take particular care that all home and foreign caricatures of himself were collected and pasted in albums, which he kept in his private library, entitled: “The King of Belgium as Others See Him.” The late Edward VII did somewhat the same thing; so did Kaiser Bill.

It is a matter of history that the Kaiser happened to overhear a conversation between Turner and Schmidhammer, two well-known artists on the staff of *Jugend*. They had, it appeared from the talk, but just been released from a month’s imprisonment for having made a too reckless attack on the clergy in their drawings for the humorous weekly.

“I’ve a great mind to pitch into the Kaiser this week,” remarked Herr Turner vehemently.

Wilhelm, who had been seated in the cafe with his back to the speakers, suddenly arose with cold dignity.

“Do so, gentlemen, by all means,” said the Kaiser. “He can stand it.” Then he deliberately turned and left the room.

During the war between Cavalier and Roundhaed cartoons (“mad designs”) were used continually as title-pages for scurrilous pamphlets. No less a character than Franklin resorted to a similar device. His “Unite or Die,” chopped-up-snake picture, is one of the earliest published cartoons in this country. Paul Revere was an engraver and cartoonist; Major Andre was a poet and cartoonist. Members of this profession range everywhere from the ex-Czarina of Russia to Demaree of the Phillies. Palmer Cox’s “Brownies,” Schultze’s “Foxy Grandpa,” Outcault’s “Buster Brown” and Fisher’s “Mutt and Jeff” have all been successfully staged. Cartoon “movies” are hardly out of the experimental stage.

All propagandists, from eugenics to anarchists, realize the importance of vivid pictures. Eduard Fuchs silhouetted this idea of an article “Caricature as a Path-breaker” (*Illustrirte Zeitung*, May, 1913) when he wrote: “It may be said with

perfect truth that in this way the entire intellectual physiognomy of Richard Wagner, every side of his artistic program of reform, became illuminated by the sharpest light of the widest publicity. There was at that time no comic paper in the world which did not concern itself more or less with Wagner. Besides there, countless caricatures of him and his music appeared as loose sheets, parodies, satirical commentaries, etc. This, to be sure, was done in a very distorted manner. But it is just this distortion which made his peculiar quality jump in the eyes of the world. . . . It must not be overlooked, also, that such pictures are ‘enjoyed’ by vastly wider circles than are reached by the majority of articles written for or against the composer. *And this spells popularization.*”

Sem, the French caricaturist, says that his drawings have sometimes made women change their coiffures and modify their hats and toilettes. He made Gen. ——— (name deleted by censor) trim his hair and replace his prehistoric trousers by ones of conventional cut. “Apparel,” he says, “is an almost certain index to the mentality of the wearer.”

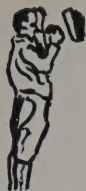
The Tweed Ring is remembered to-day chiefly by Nast’s cartoons; Blaine is remembered by Bernhard Gillam’s “Tattooed Man,” Hanna by Davenport’s dollar-mark raiment, and Quay by the pen thrusts of Charles Nelan and V. Floyd Campbell.

The late Henry James once remarked that there was no such thing as American caricature. The late Henry James was profoundly and sententiously mistaken. He is in the same boat with the little boy who defined CRAB as “a red fish that walks backward.” “But,” said the teacher with a smile of encouragement, “the crab isn’t red; it’s not a fish, and it never walks backward. Otherwise your definition is perfectly correct.”

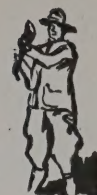
A certain Malcolm, writing in 1813 on “The History of Caricature,” ended with the glorious statement that “caricature has reached its full maturity of perfection.” Malcolm likewise is assigned to the same water craft. Talk about your Three Wise Men of Gotham!

No one will fancy that cartooning has mounted its last gun when they look at the work of Bernard Partridge of England or Robert Carter of America. These two men probably stand at the head of the English-speaking cartoon world. It’s all very well for Rip Van Winkles to blow their penny horns for Tenniel, Leech, Hogarth, Daumier and company and look back with crocodile tears to “the good old days” of wood-engravings; but the fact remains that cartooning has made wonderful strides during the past century. We would not go back if we could. What do we care for the flesh-pots of Egypt now that we are enjoying the Promised Land? The illustrator of *Pickwick Papers* was no doubt a refined gentleman. We are quite satisfied that he dressed becomingly, had no bad habits, and was a regular attendant on Divine Services. But when it comes to downright car-





Every genius is a revolutionist, but no genius has ever been an anarchist, for there are certain fundamental laws to obey in art, just as there are petty conventions to overthrow



Monotype—"Sirens"

Courtesy of **Cartoons Magazine**

David W. Humphreys

tooning—picture editorials with "punch"—why, Louis Raemakers has the real goods. We may not be in the Inner Circle of Ancestor Worship—may even be unregenerate—but we prefer Partridge, Carter and Raemakers to all the wood-engravers that ever came down the pike.

We started with the cartoon-idea of the cave men, in a day when there was war and bloodshed upon the earth. Men must have been brutal in those days. They actually devised implements with which to kill their fellows in the heat of battle. They even went so far as to attack their neighbors and seize property by right of conquest. They did this, not from hate, but because they knew no better. But this was fifty thousand years ago! We rejoice to think how the world has advanced. We are civilized now; everything has changed. We look back upon our belligerent ancestors with pity not unmingled with repulsion. From Mr. Paleo Lithic to Louis Raemakers, what a span we cover! And who dare measure the influence exerted by cartoonists in the doings of these five hundred brief centuries?

---

The heart of an artist must be as sound as his two eyes—or his entire vision will be stigmatized.

## THE LURE OF MONOTYPES

By PAUL T. GILBERT

Fascinating indeed are monotypes. Delightful little bits of art, they are in some respects not unlike the butterfly that lives but for a day. A monotype lives but for a single impression. That being made, the monotype dies, and if the artist wants a second copy, he must do his work all over again. That is one reason why the monotype is interesting.

At the Ehrich Print Gallery recently David W. Humphrey has been showing some of his very latest monotypes. They are quite pagan and mythological in scope, and deal mostly with sylphlike rock maidens, white swans, wood nymphs, and mermaids.

Thus, "Bacchanal" introduces the woodland Pan, piping on his reeds while dancing with a wholly attractive little wood nymph. It is in his seascapes, however, that the artist excels. The haunts of his mermaids, his rock maidens, and his sirens, might be somewhere in the blue Aegean sea. They might have been sighted by Odysseus or by Jason—or do they exist merely in the dream life of the artist?

Should a bold mariner of today draw near the "Cove" of Mr. Humphrey's imagination, he would see these snow-white





We are ready and willing to help all students of art, but we expect their cooperation also. This magazine is yours and you must put into it if you expect to take from it.



## Thomas Peter Garrett

The news of the death of Thomas Peter Garrett on November 30, 1917, will bring a shock to readers of *THE AMERICAN ART STUDENT*. Mr. Garrett died at his home on Staten Island after a short period of illness resulting from an abscess on the brain.

Thomas Garrett was born in Iowa in 1891. He studied art at the Art Institute of Chicago, Chicago Academy of Fine Arts, and Emma M. Church School, and for three years he was a student of Kenneth Hayes Miller at the Art Students' League of New York. Besides having been one of the founders of *THE AMERICAN ART STUDENT* and editor of this magazine since its creation, Mr. Garrett also conducted a department for art students in the *Art World*, and up till the time of his death was employed by Doubleday Page & Co. as art writer on the staff of *Country Life in America*. It is regrettable that the public has had little opportunity to see Mr. Garrett's paintings; outside of having exhibited at the National Academy of Design and at the Penguin Club, he rarely showed his works.

By the untimely death of Thomas Garrett the new generation in the world of art has been robbed of a portion of its vigor and spirit. The extent of this loss is apparent to those who were close to Mr. Garrett and were acquainted with the ideals he sought some day to accomplish. The creation of *THE AMERICAN ART STUDENT*, the bringing about of cooperation among the art students of America, the establishment of an art students' fund and other projects discussed from time to time in *THE AMERICAN ART STUDENT*, were not in themselves ends to be attained, but means to the end he undertook to bring about.

Mr. Garrett had a great love for humankind, and was gifted with a powerful personality that made people love him. He was a lover of the truth, open and frank to the world, and contemptful of sham and sentimentality.

Mr. Garrett is survived by a widow, Mrs. Daphne Marsh Garrett, and two children, Jean, aged two years, and Arion, aged five months. A brother, Gareth Garrett, is managing editor of the *New York Tribune*.

maidens, slim and graceful, sheltered by high, beetling walls of rock. Draped only in the gauziest of veils they tiptoe to the water's edge and wade out to the little rock on which they sun themselves, or where they dabble their pink feet in the eddying currents.

His "Sirens" appear to be innocent of designs on passing sailormen, but as the little sisters of the fish, sport with the fishes on their rocky isle. Rock Maidens also inhabit this mythical cove. We see them descending the precipitous ledges, steadying themselves by clinging to the straggling branches of the tree which sprouts from the cliff's base, and wading out through the swirling waters to the rock where their playmates, the mermaids recline, engaged in true mermaid-like fashion in arranging their hair.

One fancies that the white mists, rising in the distance, will soon enshroud the cove in clouds, and eventually drive the Rock Maidens shivering to their haunts.

## WHEN THE DEVIL DRIVES

(Continued from last number)

"Oh, it'll be some time before they're back. And I know there's nobody nearer than the stables." He grasped her hands. She drew them away swiftly but her voice was cool.

"I don't understand what you mean. Sit down again. Let's talk it over."

"Not afraid of your reformed boy, I hope. Oh, you're game, though, ain't you?"

"I don't know. I'm not afraid of you anyhow."

He laughed roughly. "I don't know whether you are or not. The ends of your fingers went cold when I touched 'em."

"What is it you want?"

"I want to tell you that to reform a man like me the thing to do is not to chuck him off somewheres where everybody knows his history and where there ain't a thing but hard work, and not a swing of what he likes. I want to tell you that you high-class-reformers don't know your business; that you drive us crazy; that you have so much and us so little, that you make us want to take what we can get. You've talked a lot about what you've made of me and you're scared to death of me this minute—and you'd better be! Now I want them twinklers on your fingers. I want what money you got in the house. I want to put my hands on that white flesh of your arms there. I——"

"Keep away! Don't you dare touch me."

He took one step back before the flame of her eyes. "I—I beg your pardon." It was a mutter—impelled—under his breath.

She moved swiftly back to the great table where the rose colored light shone. As she passed the mantel he saw her reach to the wall and press a button there.

"You've called some one."

"That's why that button is there. For just such occasions."

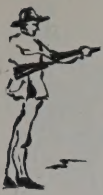
"All your fine stuff about faith in me—and your eye on the button! God! No wonder the devil drives a feller. We get sweet palaver from pretty reformers, we get touching words of belief in us. What do you do it for? Entertainment? To get a peek into the hell life is for us? To have good stories to tell?"

She moved farther behind the table and was fingering a heavy paper knife but her eyes were direct, with more anger in them than other emotion.

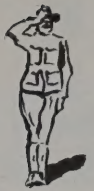
"Now, lady," he said, and leaned across the table opposite her, his heavy shoulder sagging, his big hands gripping the cloth. "I could kill you right here if I wanted to—your little thing."

She laid down her paper knife and stripped the rings from her fingers; she pushed them across the space.





Where beauty depicted for beauty's sake is a cold and colorless affair, a work of art must be fired with the dynamics of Life, in order to stir the heart and awaken the intellect



"Take them—and go quickly. Before they come," she said.

He looked at the glittering pile. "I don't want your gimcracks. I want to know how much truth there was in what you said about faith in me, you lady of the big house and me the scruff of the earth—both liars?"

She clasped her fingers together, unclasped them and watched the blood flow back into them. She caught her breath:



Drawn by E. B. Winslow

*"Now, lady," he said, and leaned across the table opposite her, his heavy shoulders sagging, his big hands gripping the cloth, "I could kill you right here if I wanted to, you little thing."*

The second installment of "When the Devil Drives" was given to the class of Mr. Fogarty at the Art Students League, New York, to illustrate. A number of mighty fine illustrations were submitted by the class, including the one reproduced here.

The drawing by E. B. Winslow was selected for reproduction because it illustrates the story faithfully, and because it is first rate as an illustration. The only criticism we need to give it is to say that it is suitable for reproduction in the best magazine in the country.

The American Art Student will like to receive from its readers good short stories to submit to art classes to be illustrated and to be published in this magazine. Manuscripts must be typed, containing not less than 1000 words, nor over 2000 words.

"Red, that button is disconnected,—has been for months."

There was silence in the room but for the mellow ticking of the clock. It rattled its weights, hummed and struck deliberately.

"Then you're not afraid of me?"

"Yes. I am afraid—but I am trusting you. Take those things now and go away."

He did not look at them. He straightened himself slowly.

"I come in here to-night crazy—or drunk—I seem to have sobered. You took a chance, on me, didn't you? You meant some of the things you said then, didn't you?"

There was again silence and they faced each other.

"Will you tell me goodbye like you would a man of your own kind?"

Once again her hesitancy was but a flicker and she held out her hands. He put his lips to it.

"Rose smell again—and all that," he said mockingly, with a catch in his throat.

He picked up his hat from the floor and went out. At the gate a figure came from the shadows.

"What! You, Bessie! What you doing here?"

"I knew where you were going. I was worried about you, so I came, too."

He put an arm about her. "You're a good girl. Come on now."

He trudged ahead, breaking the path for her through the snow and she followed closely in his tracks. Behind them the pink lamp glowed for a minute only, then the shade was pulled down.

ELIZABETH IRONS FOLSOM, in "The Pagan."

### THIS IS HARD ON EVA, BUT—

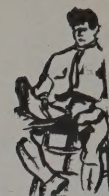
Freakish modernism and futuristic work is to art what Eva Tanguay is to vaudeville. Her clothing is gaudy and catchy, but not beautiful; her poise attracts attention but not admiration; she sings, but there is a dearth of harmony and melody in her voice; she is applauded, as did the Romans "when Caesar smiles;" she jars our conventionalities and ideals of what a vaudeville act should be, and holds our interests guessing what the real, underlying beauty of it all is; and when she is gone, anyone who attempts to carry out her methods (if she has such) will meet with rebuff and failure.

We love her for the smiles she has given us; we forgive her for the semi-conceited songs she sings about herself; but Allah forgive us for not calling her an artist in the truest sense of the word. This is our attack on futuristic and modernistic art; not on Eva Tanguay, for the latter would but smile and say "I don't care."

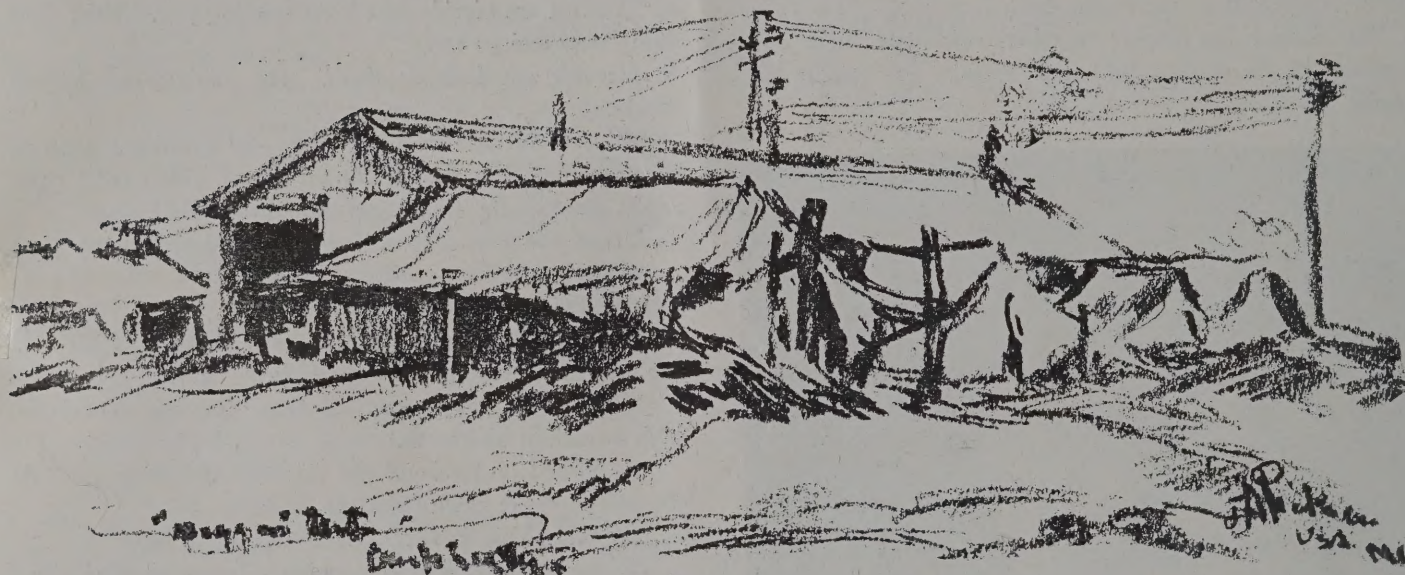
W. W. H.

You will know a great deal more about Philadelphia, one of the greatest art centers in the world, after reading our February issue.





We must not become intoxicated with sentimentality. We must not believe that our business is to make people laugh and weep. Art is a different business entirely



Negro Shacks Near Camp Lee

by George Picken

#### WARTIME SKETCHES BY GEORGE PICKEN

The sketch by George Picken reproduced on this page was made in the autumn of last year at Camp Lee, Virginia. Several of the sketches printed in the upper corners of this issue were also made by Picken and were posed for by some of the men.

#### PATRIOTIC POSTERS BY STUDENTS

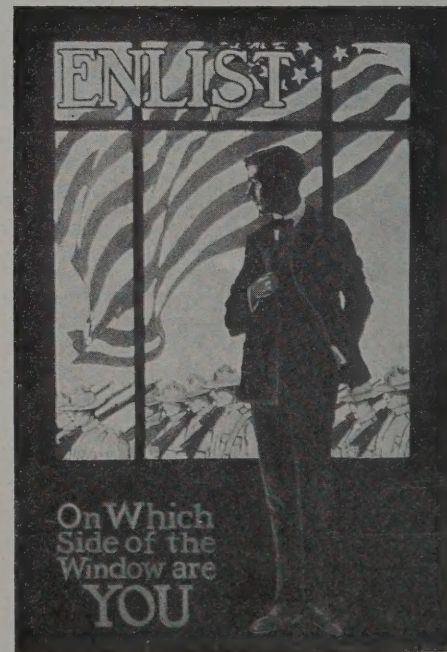
A number of mighty good patriotic posters have been made in the past year by students of the Art Institute of Chicago. We print three fine examples on this page. The poster by Laura Brey was awarded the \$500 prize in the Army Recruiting Poster Competition.



Kenneth Ballantyne

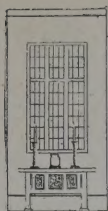


Joseph Bolegard

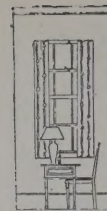


Laura Brey





When we look upon nature let us realize its power, its forces—not simply its appearance. Can we realize volume in a hill and the upward movement of grass?



## BEAUX-ARTS INSTITUTE OF DESIGN

### Official Notification of Awards

Judgment of December 10, 1917

#### DEPARTMENT OF SCULPTURE

*Monthly Project Competition*—"A Figure of Fame Holding an Escutcheon." Eleven models submitted. First Mentions: L. Bayman, F. B. Clarke, A. Goodleman, Second Mention: F. deLuna.

*Life Modeling*—Mr. Leo Friedlander's Class—2nd Medal, D. Michnick; First Mention, H. Lindenmann. Mr. E. W. Keyser's Class—First Mention, H. Lindenmann, V. Tomaselli. Mr. Ed. McCartan's Class—Second Medal, J. Nicolosi; First Mention, Paul Herzel.

*Life Drawing*—Mr. E. F. Savage's Class—First Mention, S. Archdeacon; Second Mentions, P. Herzel, H. Lindenmann.

*Ornament*—Mr. A. B. Tuttle's Class—First Mention, C. Parducci; Second Mentions, F. DiBugno, F. T. Horter, W. J. Kane, M. Vogel, H. F. Winblad.

*Nature Study*—Mr. F. T. Chamberlain's Class—First Mentions, S. Archdeacon, C. Parducci, F. B. Houlihan; Second Mention, L. M. Mayer.

*Jury*—Messrs. Leo Friedlander, E. McCartan, Salvatore Bilotti, R. Hinton Perry, John Davidson, Eugene F. Savage, George T. Brewster, Solon Borglum, Hermon A. McNeil, John Gregory, Archibald M. Brown, Lloyd Warren.

#### MURAL PAINTING DEPARTMENT

*Monthly Project Competition*—"An Overmantel." Nineteen Designs submitted.

*Awards*—A. Glasner, Second Medal, Beaux Arts Institute of Design, New York; Elizabeth England, First Mention, School of Industrial Art, Philadelphia; Dorothy Schoemaker, First Mention, School of Industrial Art, Philadelphia; Helen Bray, Second Men-

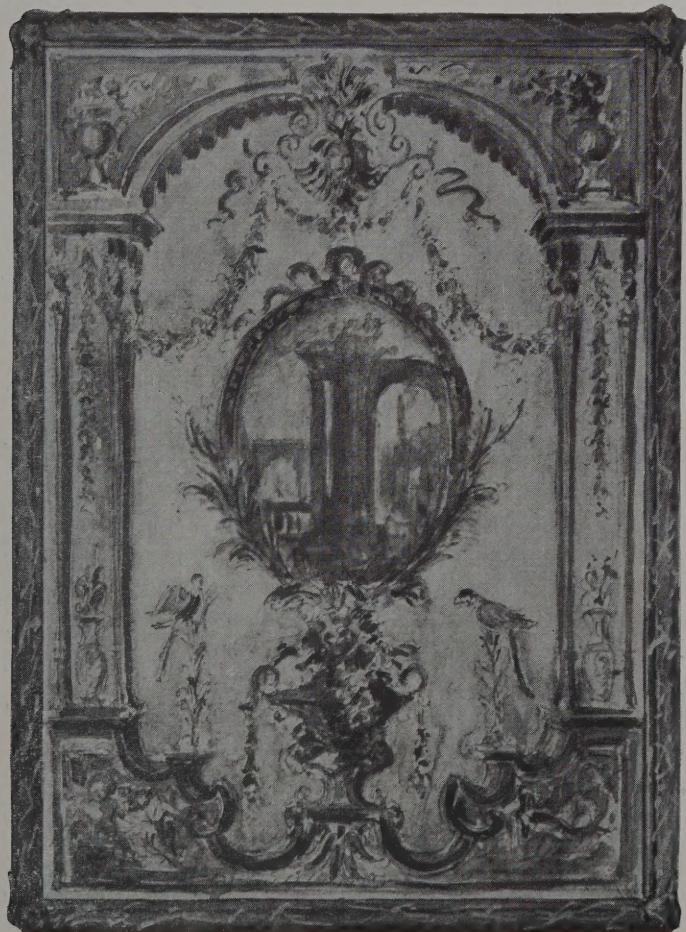
tion, School of Industrial Art, Philadelphia; Mabel Frazer, Second Mention, Salt Lake City, Utah; Marjorie Eastlake, Second Mention, School of Industrial Art, Philadelphia; Eloise Howard, Second Medal, Beaux Arts Institute of Design, New York; Eleanor Campbell, Second Mention, School of Industrial Art, Philadelphia; Marion Calbraith, Second Mention, Carnegie Institute of Technology, Pittsburgh, Pa.; John C. Roak, Second Mention, School of Industrial Art, Philadelphia; Corinne C. Loos, First Mention, School of Industrial Art, Philadelphia; Corroll T. Lambert, Second Mention, School of Industrial Art, Philadelphia; Chas. M. Fuchs, First Mention, Chicago Academy of Fine Arts; J. J. Karsell, Second Mention, Carnegie Institute of Technology Pittsburgh, Pa.; L. M. Mayer, Second Mention, Beaux Arts Institute of Design, New York; Clarence C. Jennings, Second Mention, Carnegie Institute of Technology, Pittsburgh, Pa.

*Jury*—Messrs. Arthur Crisp, Ernest Peixotto, R. K. Ryland, Ivan Olinsky, Copeland, Carr, L. Warren.

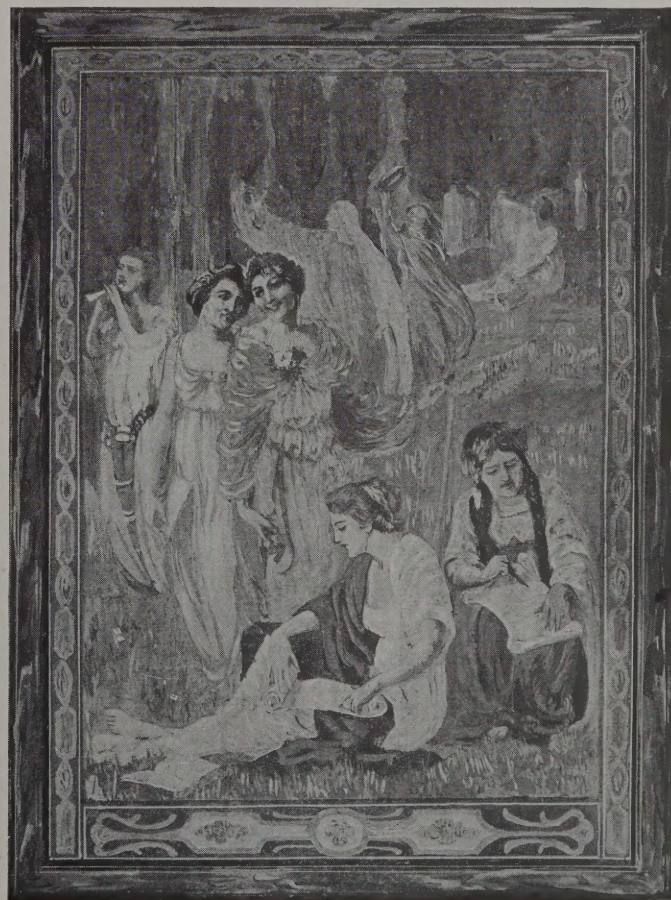
#### Monthly Competition in Sculpture

The Joint Committee proposes as the next subject for competition—"A CASSOLETTTE"

Incense-burners or "Cassolettes" date from the earliest times when they were used before shrines and altars. The museums of the Louvre and the Vatican contain ancient Roman examples in marble, and the bronze ones found at Pompeii are familiar to us all in the form of tall tripods supporting bowls. Those of Japan, China and India are usually smaller in size and made of porcelain, terra-cotta, silver, bronze and jade. At all times they have employed the talents of the greatest decorators in their design. At the present day incense-burners are not used for their original purpose, which is no longer in vogue, but the tradition of their artistry has remained and they are employed very largely in architecture and decoration as finials, vases, painted and carved ornaments and as jardinières or containers of concealed electric lights.



An Overmantel 2nd Medal A. Glasner  
Student of Mural Painting Department, B. A. I. D.

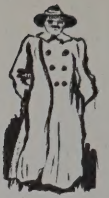


An Overmantel 2nd Medal Eloise Howard  
Student of Mural Painting Department, B. A. I. D.





We must not be impatient to succeed. We cannot hurry our intelligence. We must take care lest in after years, when courage is old, we realize the tragedy of our impatience.



In the present instance a pair of them of very large size will decorate either end of the stage of a richly ornamented theatre, at the base of the proscenium arch, and the greatest liberty of design will be permitted.

Their height, including the base and the simulated flame at the top shall be seven (7) feet. They will be made of plaster, in imitation of more precious materials.

Models at one-sixth the size of execution and carefully presented should be delivered before noon on Monday, February 4, 1918, at 126 East 75th Street.

Consult at the Avery or Cooper Union Museum libraries:

Henri Havard: Article "Cassolette" in Dictionnaire de l'Ameublement.

Delafosse: Designs.

Carrier-Belleuse: Compositions.

Piranesi: Volume on Roman Sculpture.

Persier et Fontaine: Decorations Interieures.

Any illustrated work on Pompeii.

L'Art pour Tous, plates "Brule-Parfums" and "Cassolette."

LLOYD WARREN,  
*Director, Department of Sculpture.*

### Monthly Competition in Mural Painting

The Joint Committee proposes as the next subject for competition—

#### "THE APSE OF A SMALL ROMANESQUE BASILICA"

The earliest Christian churches were of simple rectangular form with the east end rounded or octagonal to receive the altar. When rounded this apse was covered with a half dome which, with the walls of the apse, was painted to form a rich background for the altar. This type is still preserved in many of the smaller modern churches.

In this competition, it is proposed to paint an apse of this character undecorated by mouldings in the manner of Puvis de Chavannes, who drew his main inspiration from the paintings of Giotto, Simone Martini and others of the earliest Italian masters. Examples of their work exist in the early buildings of Padua and Sienna and apses like the one in question in the Church of Monreale in Sicily and the old basilicas of Ravenna, photographs of which may be seen in the library of the Metropolitan Museum. The students will be surprised to note how modern is the treatment.

The apse for this competition is twenty-four (20) feet wide and forty (33) feet to the top of the dome.

The sketches at one-half-inch scale shown in projection in elevation and not developed should be executed with much care, expressing the entire composition in color, tone and form, and should be delivered before noon on Monday, February 4, 1918, at 126 East 75th Street.

ARTHUR CRISP,  
*Director, Department of Mural Painting.*

### SECOND ART STUDENTS' EXHIBITION

The Second Art Students' Exhibition to be held at the John Wanamaker Store, New York, will consist of Paintings, Illustrations, Sculpture, Architecture, and Interior Decoration, Posters, Costume Designs, Textiles, Crafts, and Designs. Three prizes of \$40, \$20 and \$10 will be awarded in each of the seven divisions.

The exhibition will open Monday, March 18, 1918, and will close Saturday, March 30. On the afternoon of Saturday, March 16, 1918, two days before the exhibition is opened to the public, the courtesy of a private viewing will be afforded to exhibitors and their friends.

All paintings must be framed.

One original work of any art student may be entered in each class. *A student is one who is still under instruction or not yet established as an artist.*

Every work must be the student's own; no copies of any sort will be accepted.

All reasonable care will be taken to prevent injury to pictures or frames. They will receive careful attention, protection and guardianship, but the Wanamaker Store will not be responsible for any damage which may occur while they are in the hands of agents, or under the control of transportation or forwarding companies, or while in their possession.

Entries for the exhibition will close Monday, March 4, 1918. Each entry must bear a label with its title and the name and address of the exhibitor IN CLEAR PRINT. Entry cards may be obtained by writing to the John Wanamaker Store, New York, or to THE AMERICAN ART STUDENT, 21 Park Row, New York.

The selection of a prize jury is receiving careful attention, and announcement of the judges will be made in the near future. On account of the hugeness of last year's exhibition, when 2,600 entries were received, it may be necessary to select a committee this year to pass on works that are entered.

### TO EVERY ONE INTERESTED IN ART

The Art War Relief has been organized for the following objects:

To bring together Artists, Artisans, Art Students and others interested in Art, for the purpose of Patriotic Service.

To maintain headquarters where Relief Work will be directed.

To work as an Auxiliary of the New York County Chapter of the American Red Cross; to establish branches in the Art Schools and organizations, for making surgical dressings, hospital supplies and garments, knitting, etc.

To co-operate with the Committee appointed by the Federal Government in obtaining posters; and to serve as a Clearing House for all posters designed for Patriotic Service.

To help in the re-education of disabled soldiers and sailors by giving instruction in the handicrafts, and in securing them positions.





Do you realize that a great power can be created by very little effort of each student provided this effort is organized? We are organizing this effort. Is your effort in?



To render assistance to Artists disabled in the War, and to aid their families.

"We rely on the voluntary support and co-operation of every Art worker and Art lover, and urge that you enroll at once at Headquarters, that we may all work together with enthusiasm in the Service of our Country," is the appeal that has been sent out.

Checks of any amount should be made payable to the Art War Relief, and mailed to Mrs. Stowe Phelps, Treasurer, 661 Fifth Avenue.

#### WHERE PAINTERS CAN MARKET WORK

The big hearted generosity of the middle west has been personified by C. W. Bidwell, Chicago manager of Favor, Ruhl and Co. in his offer of free gallery space to the students and professionals.

At the expense of the company, advertisements have been run in the Chicago Herald and the Tribune, announcing exhibitions and sales which began the latter part of November. Every artist who wishes has the privilege of free space on the walls of the large room which has been especially reserved for their use and the reception of Chicago buyers. No charge of any kind is made, and no commission is deducted from any sales whatever. The artist has the privilege of changing his exhibit as often as he pleases, and a large studio easel has been especially constructed with plush backgrounds, soft, overhead electric lights and other equipment which will tend to display the painting under sale.

When a buyer inquires about a certain piece of work, which is marked with the artist's name, address, and the price of the painting. He is informed of the telephone address and appointments are arranged. The artist or student can then come to the gallery, remove the painting from the wall, and display it at the interview, to his prospective buyer. In this way he is given unusual advantages at no cost to him whatever, with the additional factor of getting selling experience. Confidence is generally inspired in the student or professional by being able to handle this work in a gallery, and the buyer generally appreciates the work more when he has had the privilege of meeting the artist. On the announcement of this service forty applicants were at once received, and the work was put on display at their rooms, 425 S. Wabash Avenue, Chicago, Ill. In arguing for this policy, Mr. Bidwell said that in these times it was not hard for commercial artists to sell their work. "But," he continued, "those who are doing 'art for art's sake' need encouragement, stimulation, and help. There is no getting around the fact that they would starve otherwise; and that it is a long and weary trip to final recognition.

"We are anxious to help them,—to lift the talented students out of the class where they have to do 'pot boiler' work in order to buy their bread and butter; or where they have to come to me, as they have done, and offer to trade a painting for a roll of canvas."



### *A Letter from Franklin Booth*

"IT IS not easy to say things in praise of something which you could not do without . . . The true justification of a thing is in the thing itself and in the service it gives.

"Therefore since my work in art has won recognition to the degree that my judgment in paper will be of any value, I feel it is sufficient here to say that my drawings have all been made on Whatman Paper. It has become a part of the thought which constitutes my art consciousness.

"Whatman Paper, in all of your struggles, does not fail you. I have, at times, scratched off large parts of drawings and found the surface just the same as before; and I have again scratched *this* surface and found the same quality there, so that it would take the finest line. That is what I call *paper*; it is a paper that stands above the discussion about *kinds* of paper."

*Franklin Booth*

**WHATMAN**  
DRAWING PAPERS

will bring out the best features of *your* work. If your dealer has not just the grade you need, write us.

H. REEVE ANGEL & CO., Inc.  
120 Liberty Street, New York  
Sole Importers for the U. S. and Canada





Don't let your technique cover "a multitude of sins." Good technique does not include freak renderings, hasty "stunts," bad drawing or meaningless daubs and scratches



## WOULD YOU LIKE To Draw Cartoons?

Many Art Students have a desire to specialize in **Cartoon Drawing**. If you are one of them, we would like to have the privilege of explaining to you about **Cartoonist W.L. EVANS' Practical System of Cartoon Instruction**.

This School is endorsed by well known **Cartoonists**, because they know the students are given the **right kind of stuff** to work on. We do not offer "free materials" to encourage enrollments. We want this school to be judged by **what it produces**. Send a sample of your work. The course is not expensive.

**THE W. L. EVANS SCHOOL OF CARTOONING**  
844 LEADER BUILDING CLEVELAND, OHIO

## Be an Artist.

Comics, Cartoons, Commercial, Newspaper and Magazine illustrating. Pastel and Crayon portraits. **Earn Big Money**. By our simple method your talent is quickly developed without interfering with present work.

By Mail or Local Classes. School endorsed by the largest Newspapers, Magazines and famous Artists. Write for full particulars and list of successful pupils.

**ASSOCIATED ART STUDIOS, 77B Flatiron Bldg., New York, N. Y.**  
DAY CLASSES :: EVENING CLASSES :: MAIL INSTRUCTIONS

IF YOU ARE INTERESTED IN GIVING

## CHALK-TALKS

why not invest \$1.00 in a book of 'suggestions' that is up-to-date and **GUARANTEED** to give satisfaction? Stunts that spring a surprise on the audience. Others are making good and I **PROVE** it by **UNSOLICITED** testimonials. A sample evolution, particulars, etc., sent free on request.  
**CLYDE TRUMAN, Room T., 1755 E. 55th St., Cleveland, O.**

## ARTISTS AND CARTOONISTS

Do You Find Trouble in Disposing of Your Drawings?

Eliminate this. Don't struggle in the dark. Learn what's wanted and who wants it. This information will greatly facilitate the disposal of your drawings.

**ROBERT BELLET** **PRICE \$1.00** **100 FIFTH AVENUE**  
c/o Nat'l Cartoon Ser. Corp. **NEW YORK**

## FOR COMMERCIAL ARTISTS

### W. W. MOIST WATER COLORS

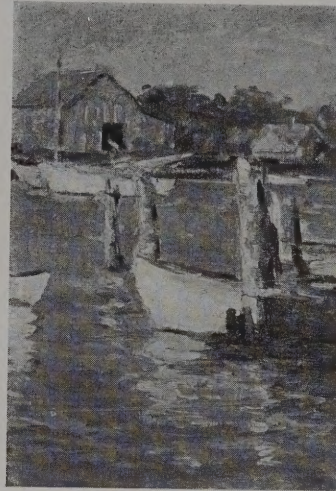
are made with painstaking care  
of the best pigments obtainable

Write us  
for  
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Price List  
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128 Chambers Street New York N. Y.



Painted by  
Miss Katherine Eames

Swain Free School  
of Design  
New Bedford, Mass.

## OF INTEREST TO ARTISTS AND STUDENTS Toledo as an Art Center

The Toledo Federation of Art Societies, which is composed of the Athena Society, Artklan, Toledo Tile Club, and the Toledo Museum of Art, will hold its first annual exhibition at the Toledo Museum of Art during April, 1918. Every artist in Toledo is entitled to send his work to this exhibition, and a member from each organization will constitute a jury that will pass upon all work submitted.

The second annual exhibition by the Artklan will be held in the Mohr Art Galleries, during the week of December 3. The Artklan was born about four years ago. It is the youngest of Toledo's art societies. The membership is limited to fifty. Its members are composed of students from various branches of business—architects, newspaper artists, designers, engravers, commercial artists, painters, etc. Their studio and club rooms are the largest between New York and Chicago.

The December transient exhibitions at the Toledo Museum of Art were: Water colors by F. Hopkinson Smith and oils by F. C. Bartlett. The attendance of visitors on Sunday, November 4, was 3,030. This was a record breaker.

An excellent portrait of George P. Waldorf, by Karl Kappes, was permanently hung in the new Waldorf Hotel, recently opened.

\* \* \*

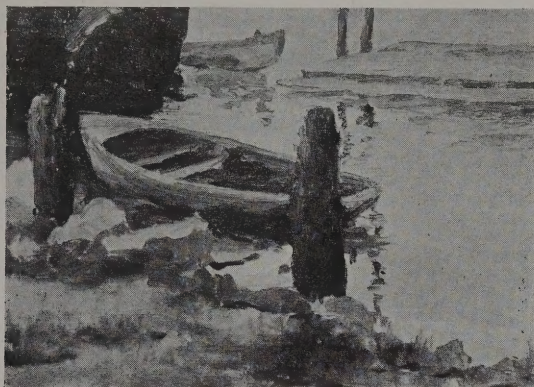
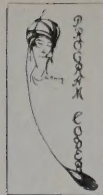
## Material for Art Students and Designers

With the intention of bringing art students and designers into better acquaintance with material in the Art Division, the New York Public Library is trying the experiment of exhibiting in the Stuart Gallery well-illustrated books on special topics. Last November a number of the library's most important large books containing reproductions of drawings by old and modern masters were placed on view, and later on it is intended to show designs in jewelry, textiles, costumes, etc.





What we think and what we feel will inevitably get into our work. Therefore, let us study and develop the quality of our consciousness as well as our drawing and technique.



Painted by Miss Katherine Eames  
Swain Free School of Design, New Bedford, Mass.

#### Awards in Philadelphia Wanamaker Exhibition

The Fourteenth Annual Competitive Exhibition for Art Students at the John Wanamaker Store, Philadelphia, was more national in scope than any previous exhibition held at the store. The number of paintings exhibited was greater, many of them being from distant schools and colleges. A class in jewelry and metalwork was included in the exhibition.

The prizes were awarded as follows:

**Oil Paintings**—First prize (\$50), D. Owen Stephens; second prize (\$25), Anne Frances Fry; two prizes (\$10), Gladys Keyser Smith, and E. Donald Fulton; six prizes (\$5), Edith Emerson, Helen Reed Whitney, Marie L. Towle, R. C. Nuse, Hymen F. Criss, and Florence Dell Bradley.

**Water Colors**—First prize (\$50), Walter Van De Hengel; second prize (\$25), E. Howard Suydam; two prizes (\$10), Anna A. Dillon, and Florence Dell Bradley; six prizes (\$5), three to M. J. Kallem, two to Francis M. Lichten, and one to Florence Whiting.

**Black and White**—First prize (\$50), E. Russell Lord-Wood; second prize (\$25), Francis M. Lichten; two prizes (\$10), Jane Allen Boyer, Michael Cione; six prizes (\$5), Adah E. Jarrell, J. S. Elfenbein, Elizabeth Pillsbury, Joseph Margulies, Martha V. Risher, and Margaret Browne.

**Illustrations in Color**—First prize (\$50), Irene Denney; second prize (\$25), Hildegard Lupprian; two prizes (\$10), Tulita Davis and Edward Ramsden; six prizes (\$5), Mary Keating, Dorothea Dallett, R. S. Baile, J. R. Beebe, Mitchell Moon, and N. F. Beacham.

**Jewelry and Metalwork**—First prize (\$50), Filippo Bonaventura; second prize (\$25), Harry Rosen; two prizes (\$10), Faith Caruthers and Elizabeth Hudson; six prizes (\$5), two to Grace Schriefer, and one each to Dorothy Finley, Isabel Crawford, Faith Caruthers, and Dorothea Storey.

#### New Sales Center in New York

A sales center where painters and sculptors from various parts of the country can offer their works for sale will soon

## WELDON ROBERTS RUBBER ERASERS

Try the styles you need of  
**WELDON ROBERTS ERASERS**  
You will like their *fine* quality  
The "Dough" and "Shading" Rubbers are *great!*  
All Artists' Material Stores 88 Styles

## MARTINI TEMPERA

THE BEST COLOR IS THE  
MOST ECONOMICAL

FOUR SIXTY-ONE - EIGHTH AVE. - NEW YORK CITY.

*Snow White Fluid*

"MADE IN U. S. A."  
Known Abroad. Highest  
Endorsements Everywhere

**SPECIAL PREMIUM** A miniature palette of  
"Tricks of the Trade"  
on making Water Color Tints with every jar.

The Standard White Ink } All  
The Standard White Water Color } Three  
The Standard Air Brush Spray } In One  
Jar

25c. from better dealers generally or direct from  
manufacturer. 10c. extra for mailing.



1/2 ounce

**J. W. JOHNSTON**

Dept. T, Fine Arts Building

ROCHESTER, N. Y.

### WHERE TO STUDY ART

Inquiries concerning art schools will receive our careful attention. Write us your personal story, send samples of work or describe previous training if any, state what and where you wish to study, whether at free or pay school, correspondence or residence school, day or evening.

THE AMERICAN ART STUDENT 21 Park Row, New York

### Your Prospective Customers

are listed in our Catalog of 99% guaranteed Mailing Lists. It also contains vital suggestions how to advertise and sell profitably by mail. Counts and prices given on 6000 different national Lists, covering all classes; for instance, Farmers, Noodle Mfrs., Hardware Dirs., Zinc Mines, etc. *This valuable Reference Book free. Write for it.*

#### Strengthen Your Advertising Literature

Our Analytical Advertising Counsel and Sales Promotion Service will improve both your plan and copy, thus insuring maximum profits. Submit your literature for preliminary analysis and quotation—no obligation.

**Ross-Gould**  
Mailing  
Lists St. Louis





Art must be creative but not outlandish; original but not freakish; beautiful and frank without sensuality or brutality; and truthful, but without painful accuracy



The "modernists" have enshrined a new trinity, Cézanne, Van Gogh and Oscar Wilde.

Van Gogh cut off his ear and sent it to his mistress for a birthday gift. That sickening act had no sophistries to shield it as the painted mutilations have that haunt some of our galleries. \* \* \* \*

Dr. Weir Mitchell was both neurologist and novelist. I have been hoping for an alienist and painter in one, who could

from a concentric point of view of artist and physician, point out the source of modern art infection, a mind qualified to diagnose the psychopathic and yet to appreciate the aims and the psychology of art. That is sufficient for our purpose. A man of such dual authority reveals himself in the following pages. \* \* \* \*

All of which may be found in a brochure

## THE ART OF THE SOUL SIK

which can be obtained *free and postpaid* from the undersigned. Those who desire more than one copy, like art teachers, monitors or members of art classes or others who agree to distribute extra copies, kindly state how many are desired.

CHARLES VEZIN

349 Broadway

NEW YORK

be opened by Mr. J. Konig at the Lincoln Square Studios, 1947 Broadway, New York. Art works will be shown continually, the exhibitions being changed every two weeks, and purchasers will be attracted to the exhibitions. Artists will be charged a regular commission on all sales, but there will be no other charges, such as for wall space, unless a fixed price is insisted upon by the artist.

\* \* \*

### Prizes Awarded in Willys-Overland Competition

The Willys-Overland Company invited five of the principal art schools of the country, last September, to compete, and offered three prizes—\$150 first, \$75 second, \$50 third—for the best suggestion submitted for a top design and a body color plan of the Overland Country Club car, the color suggestion for the body to be exclusively in oil. The schools invited to compete were the Pennsylvania School of Industrial Art of Philadelphia, the Art Institute and Church School of Chicago, and the New York School of Fine and Applied Art and New York School of Applied Design of New York. The judges were Dr. James P. Haney of New York, and Mrs. James W. Parker of Chicago.

The prizes have just been awarded as follows: First prize (\$150) to Mary R. Cornwell of the New York School

of Fine and Applied Art; second prize (\$75) to Geraldine Eggers of the Church School of Art; third prize (\$50) to Anna Gallagher of the School of Industrial Art.

It is the plan of the Willys-Overland Company to exhibit a car finished as suggested by the first prize winner at both their New York and Chicago salesrooms and during the automobile shows of the coming season. All the sketches submitted will also be exhibited.

\* \* \*

### Free Booklet on Pencil Sketching

An illustrated booklet on the use of the lead pencil in sketching has been written by Mr. Harry W. Jacobs, Director of Art Instruction in the Buffalo Public Schools. It is being distributed by the American Lead Pencil Company, manufacturers of Venus Drawing Pencils, and a copy will be sent by them free to any reader of THE AMERICAN ART STUDENT who requests it. The address of the firm is 233 Fifth Avenue, New York. The booklet contains many pointers that are valuable to art students. For example, these are a few of the subjects treated: Technique, or Handling of the Pencil, Handling of Strokes, Pictorial Composition, Method of Working, Advanced Pencil Handling, Still Life Drawing, and Treatment of Nature.

## MANHATTAN SCHOOL OF ART

Directors:

R. SLOAN BREDIN

EDMUND GREACEN

**CLASSES IN DRAWING AND PAINTING  
LIFE, PORTRAIT, ILLUSTRATION, MODELING**

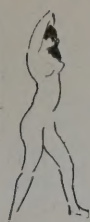
**EVENING LIFE AND ILLUSTRATION CLASS**

FOR INFORMATION AND CATALOG ADDRESS

MANHATTAN SCHOOL OF ART

333 FOURTH AVENUE, NEW YORK CITY  
(Corner 25th Street)





There is weight and volume in the human figure. We must sense these as we work, for how can we really create form unless we sense these fundamental facts.



### A Club for Art Students in France

In spite of the war, the American Art Students' Club, 4 Rue Joseph Bara, Paris, France, is still active. This is made possible by the generous support of Mr. Rodman Wanamaker. The American Art Students' Club was organized for the purpose of providing American students, residing in or passing through France, with a daily meeting place.

\* \* \*

### Innovation at Manhattan School of Art

Evening classes in painting and illustration have been added by the Manhattan School of Art, 333 Fourth Avenue, New York. The school occupies the studio rooms of the late William M. Chase, and the class rooms seem more like private studios rather than the dusty, paint-bespattered classrooms that are so general.

\* \* \*

### Chicago Academy Student Wins Poster Prize

The poster which was used by the Chicago Women's Clubs in their campaign of education for registration was drawn by Mitchell E. Moon, of the Chicago Academy of Fine Arts. The poster, which is entitled "Back Me Up," was drawn in competition with 264 students and was later used by twenty-four states through the various women's organizations.

\* \* \*

### New Session Opens at White School

The Clarence H. White School of Photography of New York opens its third Mid-winter session on January 14 and closes March 4, 1918.

\* \* \*

### Associated Art Studios Opens Branches

The Associated Art Studios has opened a Monday and Thursday evening poster class at its New York headquarters under the direction of Mr. Ward Maxwell Haydn. A branch day and evening resident school has been opened in the Drake College Building, Newark Avenue and Grove Street, Jersey City, N. J., under the direction of Mr. J. P. Halligan; also a branch correspondence school in the Houston Chronicle Building, Houston, Texas, under the direction of Mr. Ernest E. Davis.

\* \* \*

### Ideas for Patriotic Cartoons

Cartoonists who wish to receive periodical bulletins suggesting ideas for patriotic cartoons should communicate with Mr. George J. Hecht, Director, Bureau of Cartoons Publicity, Committee of Patriotic Societies, Southern Building, Washington, D. C.

\* \* \*

### Retrospective Loan Exhibition

A retrospective loan exhibition of the work of Arthur B. Davies will be held at the Macbeth Gallery, 450 Fifth Avenue, New York, during the entire month of January. The admission is fifty cents, Wednesday afternoons, twenty-five cents. The total gross receipts from admissions and sale of catalogs will be given to the "Lighthouse in France" to aid the men blinded in battle.

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Poster by Walter E. Reinecke  
One of a number of posters purchased by A Sartorius & Co.  
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## TWO USEFUL PUBLICATIONS

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The artist receives his art education at school, but his knowledge of salesmanship comes after bitter experience, if he has the persistence to stick. Many an artist has attended art school for years, and in going out to sell his work for commercial purposes or to apply for a position has found the results so discouraging, that he gives up art as a profession in despair.

A knowledge of business, while it will not better a man's work, will enable him to successfully market good work. It will enable him to grasp and make the most of the opportunities that present themselves to him.

*How to Write Business Letters, and How to Talk Business to Win* are two little publications that are full of valuable information of doing business by correspondence and interviews. While not written purposely for the artist, most of the information is applicable in his case.

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, of The American Art Student, published monthly at New York, N. Y., State of New York, County of New York, for October 1, 1917.

ss.:

Before me, a notary public in and for the State and county aforesaid, personally appeared Bernard Kramer, who, having been duly sworn according to law, deposes and says that he is the managing editor of The American Art Student, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the act of August 24, 1912, embodied in section 443, Postal Laws and Regulations printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business manager are:

Publisher: The American Art Student Publishing Association, 21 Park Row, New York, N. Y.

Editor: Thomas P. Garrett, 37 Howard Ave., Stapleton, S. I., N. Y.

Managing Editor: Bernard Kramer, 131 West 30th St., Bayonne, N. J.

Business Manager: Walter Whiteley Hubbard, 26 Court St., Brooklyn, N. Y.

2. That the owners are:

The American Art Student Publishing Association, 21 Park Row, New York, N. Y.

Thomas P. Garrett, 37 Howard Avenue, Stapleton, S. I., N. Y.

Bernard Kramer, 131 West 30th Street, Bayonne, N. J.

Walter Whiteley Hubbard, 26 Court Street, Brooklyn, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than so stated by him.

BERNARD KRAMER,

Managing Editor.

Sworn to and subscribed before me this 28th day of September, 1917.  
[Seal] MICHAEL J. HOWELL,

Commissioner of Deeds for the City of New York, residing in Kings County. (My commission expires March 30, 1919.)



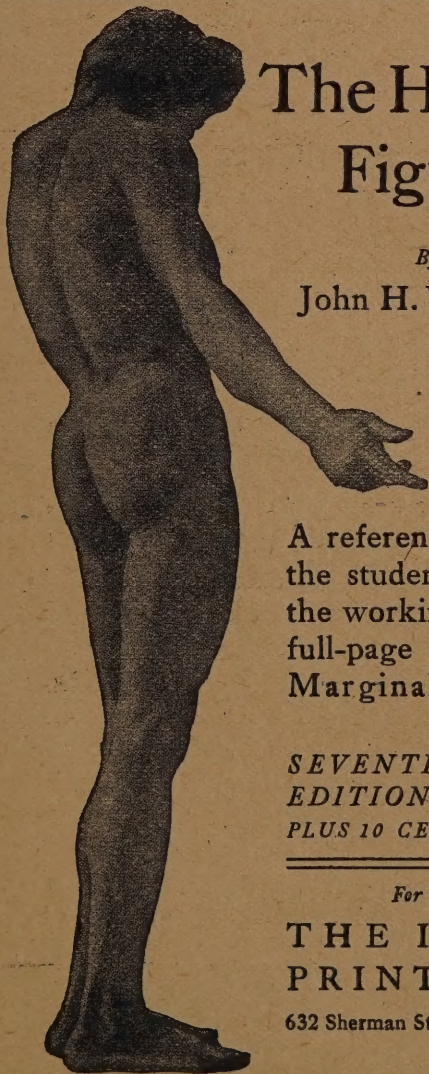
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